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CONFUSING.

"YES, LITTLE GIRL, THAT WAS TAKEN WHEN I WAS YOUNGER THAN YOU ARE."
"HAVE YOU THE SAME HEAD NOW YOU HAD THEN?"

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Pastels in Prose.

(FROM THE FRENCH.)

THE TRANSLATION
By **STUART MERRILL.**

THE INTRODUCTION
By **W. D. HOWELLS.**

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The illustrations by Mr. Henry W. McVickar are all charming and associate themselves to the text. They have lightness of touch, and yet help to hold the lines, and then again evince a high poetical feeling.—*N. Y. Times.*

I recall nothing surpassing in swift sublime satisfying strength of imagination the cluster of Theodore de Banville's thoughts.—*HARRIST PRESCOTT SPOFFORD.*

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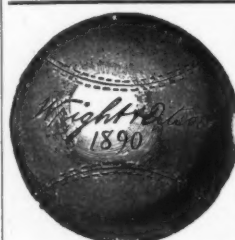
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HE HAD NO FELLOW FEELING.

TRAMP (*meeting Secretary Blaine on Pennsylvania Avenue*): Isn't this Mr. Blaine?

MR. BLAINE: I am the Secretary of State, sir. What do you want?

TRAMP: Mr. Blaine, I'm out of money, and I thought you'd be the very man to help out a poor fellow as you'd been through this sort of life yourself.

MR. BLAINE: I never give money to people like you, and I am not aware that I was ever a tramp or a beggar, sir.

TRAMP: I beg your pardon, Mr. Blaine. I have been misinformed. Somebody told me that when you were making tariff speeches, you begged the question from Maine to Michigan.

A NEW NAME FOR IT.

"MR. GOULD, how is your canal stock, to-day?"

"I have no canal stock, sir."

"I beg pardon; my mistake. For the moment I imagined that the large amount of water in your railways had converted them into canals."

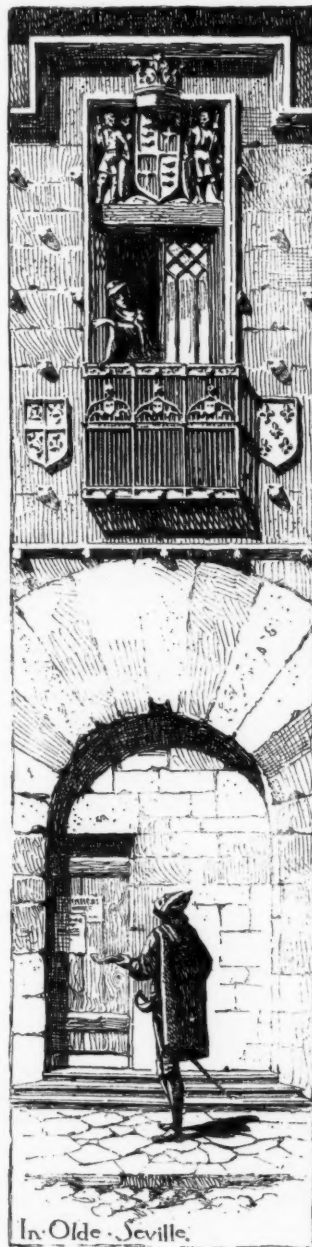
WONDER OF WONDERS.

"HAS Barnum any new curiosities at his show this year?"

"Yes. He has some lemonade there that actually tastes of lemon."



"AGE BEFORE BEAUTY."



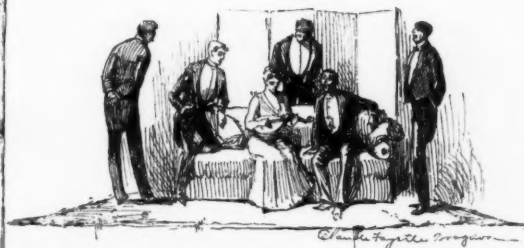
In Olde Seville.



HOW times are changed, since gay gallants,
With mask and moonlight to enhance,
First made my tender strings to thrill
'Neath Spanish donna's window sill.
Such songs they sang as "Just One Glance"
In those old days of sweet romance—
I would they were existent still.
How times are changed!

For Maudie leads me such a dance—
Midst Gotham's male inhabitants,
She strums me with indifferent skill
While they yell out in chorus shrill
Songs like "McNulty's Sunday Pants."
How times are changed!

C. F. B.



On Murray Hill.

NOT A BAD BARGAIN.

COALMAN: I can't give you any more than fifty cents a hundred weight.
ICEMAN: All right, if you let me weigh it on your own scales.



"While there's Life there's Hope."

VOL. XV. APRIL 24, 1890. No. 382

28 WEST TWENTY-THIRD STREET, NEW YORK.

Published every Thursday \$5.00 a year in advance, postage free. Single copies, 10 cents. Back numbers can be had by applying to this office. Vol. I., bound, \$30.00; Vol. II., bound, \$10.00; Vols. III., IV., V., VI., VII., VIII., IX., X., XI., XII. and XIII., bound or in flat numbers, at regular rates. Rejected contributions will be destroyed unless accompanied by a stamped and directed envelope.

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THE mourning for Mr. Randall is not limited to any party, or to the people of any particular section of the country. It is a general expression of national loss, which comes with as much heartiness from those who were against him in politics as from those who were with him. It seems almost excusable to die poor, if one can die so generally lamented, and lamented on such just and reasonable grounds as Mr. Randall. He suffered greatly from physical causes; in the course of thirty-five years of active political life doubtless he was often weary, and often sad; and probably he had experience enough of the discomforts of limited means; but from one kind of pain he was exceptionally free—he very, very rarely, if ever, had occasion to be ashamed. Would, oh would, that all our contemporary statesmen had been as free from that particular sort of suffering as he was!

WRITING in a current magazine Mrs. Amelia E. Barr protests about the "conversational immoralities" of the women of the day. She says that women talk with each other, and with men too, on subjects which fifty years ago, were scarcely spoken of, and that our young girls have a familiarity with sin of which the maidens of past generations were absolutely ignorant. It would be interesting to know where Mrs. Barr lives, and what community she has been observing. In the absence of convincing testimony on that point, it will be safe enough to presume that she gets her facts from Boston, a town where, as is well known, everybody knows about all there is going, and not even the maidens are always able to contain all their information. Mrs. Barr must not condemn us all on the stories she may have heard about Boston's candor. We might admit that our girls know less than the Boston girls, but if we did we should claim that we preferred to have them know less, rather than know so much that Mrs. Barr thinks isn't proper. If there is really a basis

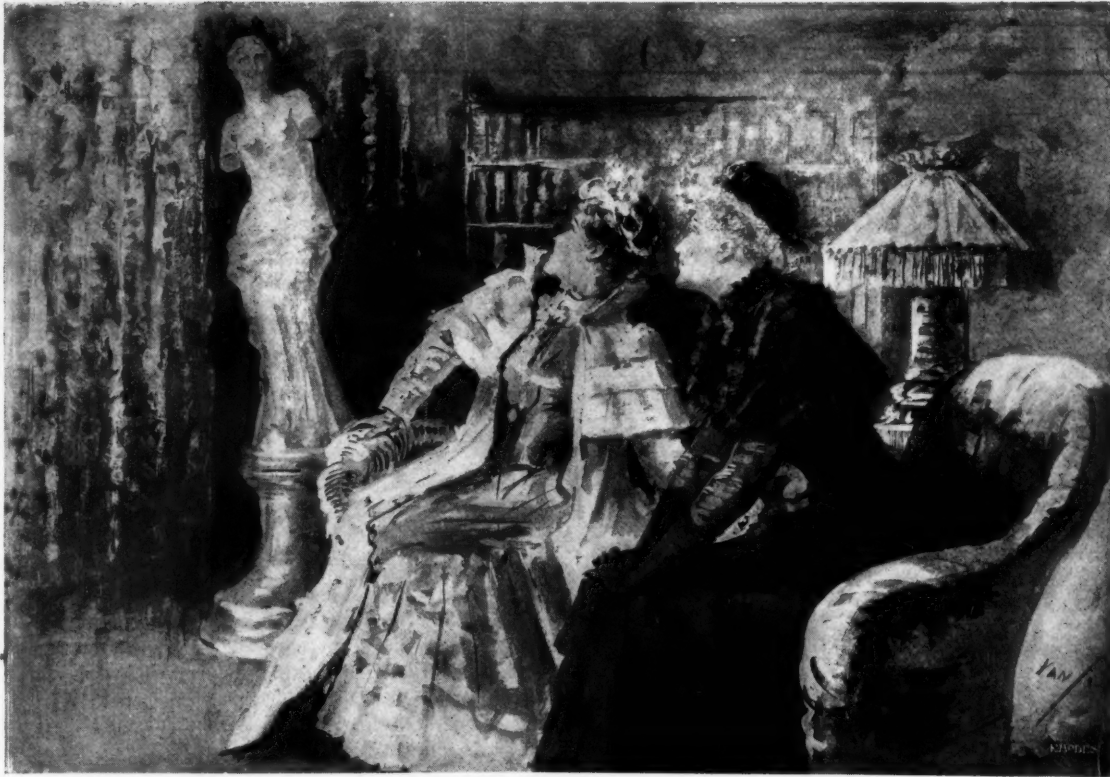
to Mrs. Barr's strictures, the reason for it may be that literature has straitened itself so much during the last century that conversation has had to ease a little to make amends. There is a tradition that Henry Fielding was a favorite author among our great grandmothers. If that is the case it was their discretion rather than any lack of information that kept their conversation within such careful bounds. And besides, though the contemporaneous young woman may scandalize the Mrs. Barrs by her freedom of speech, what hope is there that she will change her ways so long as she continues to be what she is, of all women in the world the most admired by men? Possibly the knowledge of good and evil which Mrs. Barr seems to deplore in her counts for a charm in other people's eyes. LIFE does not share Mrs. Barr's scare about the maids. Even if the accuracy of her facts is acknowledged (as it is not), we doubt if the suppression of reasonable talk is as much of a purifier as she supposes innocence is a protection, but after all it is as much of a protection as knowledge?

* * *

LORD SALISBURY was indignant, it seems, that the gentlemen who keep the respectable gambling establishment at Monte Carlo, did not know him. It is different in this country. No American gentleman gets in a huff because the keeper of a tiger's lair fails to recognize him day-times. "It is sweet to be remembered," the song says, but it makes a vast difference by whom. It looks a little as if his Lordship lacked robust common sense. He seems to be a proud man, like that fabulous Mr. Brown, of Philadelphia, who was received with such excessive politeness when he went to Heaven.

* * *

DR. Timothy Dwight, of Yale College, has published his views as to what a boy who has the best chances ought to know at eighteen. LIFE omits to disseminate them here, for fear that what they might do for the encouragement of learning would be more than counterbalanced by the discouragement of the boys. Perhaps no school-boy except Macaulay's ever knew as much as President Dwight would have his eighteen-year-old lad acquire, but he speaks for the future, and it is permitted to hope that in time we will all know more, even the boys. All the same there is something amusing about the enthusiasm which the college presidents contemplate, and cultivate the idea that boys ought to learn a very great deal at *School*. Perhaps the presidents share some of the popular misgivings about the value of a college education, and want to make sure that boys shall know something when they come to college, anyway.



"I AM SURPRISED THAT THEY LEAVE THAT VENUS IN SO PUBLIC A PLACE AS THE LIBRARY."

"YES, THEY OUGHT TO MOVE HER INTO THE BALL-ROOM WHERE SHE WOULDN'T BE SO CONSPICUOUS."

THE LADY OR THE YOUTH.

A CERTAIN young lady with sweet brown eyes, and a certain youth with a broad Byronic forehead, sat down in close proximity to concoct a joke for LIFE. One of them proposed the following:

A LOVERS' QUARREL.

Reginald: I hope you do not take me for a fool.

Beatrice: I would not take you if you were.

The other moved to amend as follows:

A LOVERS' QUARREL.

Reginald: I hope you do not take me for a fool.

Beatrice: I would not take you unless you were.

Now, the question at issue is: Which of them proposed the first and which the second—the lady or the youth?

TRADEMARK for electrical execution machine:
"We press the button; you do the rest."

THE cashier of a saloon must understand the double-entry system.



ONE OF THE 400.



"BROKEN ENGLISH."



Physician (who thinks his patient, a college professor, more in need of recreation than drugs, but has written a prescription for a mild tonic): HERE IS A PRESCRIPTION, PROFESSOR, BUT WHAT YOU NEED IS A GOOD HEARTY LAUGH.

College Professor (glancing at the paper): HA, HA, HA! HO, HO, HO!

EH? WHAT ARE YOU LAUGHING AT?
YOUR LATIN.

BOOKISHNESS

"PASTELS IN PROSE."

ANOTHER volume has been added to the very attractive series of translations which began with "The Odd Number"—a series which is distinguished by the finish and care expended on every detail of the work. "Pastels in Prose" (Harper's) is admirably decorated with graceful drawings by H. W. McVickar, whose versatility and fancy well fit him for this work. The pictures are, however, more successful as ornaments than as illustrations of the text.

Stuart Merrill has selected these prose poems with fine discrimination from a considerable range of French authors, and has secured a number of the pieces especially for this book. More than a score of authors are represented, each one touching the keys in a different way. Indeed, Mr. Merrill's appreciation of the delicate shades of French composition and style is better than his ability to reproduce them in English. He seems to hunt for the unusual word and to strive after erratic phrases. It can be said in defence of such a style that it is surely not careless or wanting in intelligence. On the other hand, it is artificial and, perhaps, spasmodic at times.

* * *

AS everyone knows who has read Turgeneff, this form of literary activity (which is here aptly termed a "pastel in prose") is the careful and most refined expression of an emotion in flexible and picturesque prose. The mood is made vivid and intense by suggestive imagery, of the kind which poets use; and all of the imagery is concentrated toward one effect. An artist calls such studies "monochromes,"

"impressions," "symphonies." As these forms of artistic expression are best appreciated by artists themselves, so, one may say, that the prose poem is a literary form that is probably adequately enjoyed only by men who work at the trade of letters. It is like one of those fine shots at billiards which is done with such apparent ease that only an expert knows how difficult it is.

* * *

MR. HOWELLS, (in his introduction) asserts that "it is a form which other languages must naturalize; and we can only hope that criticism will carefully guard the process, and see that it is not vulgarized or coarsened in it." This wish can be devoutly seconded by everyone who reads. Certainly nothing could be more ludicrous than an attempt to make prose poems by one who is not a skilful artist in words. Yet, we fear, that within a month they will be writing them in scores, from Oberlin to Harvard; at the former college the authors will half believe that they have succeeded in doing it; at the latter, they will be entirely sure of it. It would not be surprising to hear bye-and-bye that Boston is absorbed in, not to say convulsed by, a new game which they call "Progressive Pastels."

Droch.

NEW BOOKS.

THE CLEMENCEAU CASE. By Alexandre Dumas, fils. New York: American News Company.

A Brooklyn Bachelor. By Margaret Lee. New York: F. F. Lovell and Company.

The Human Epic. By J. F. Rowbotham. London: Kegan, Paul, Trench, Trubner and Company.

The Mistress of Beech Knoll. By Clara Louise Burnham. Boston and New York: Houghton, Mifflin and Company.

A Waif of the Plains. By Bret Harte. Boston and New York: Houghton, Mifflin and Company.

William Charles Macready. By William Archer. New York: Longmans, Green and Company.



Rudoe

"What fools these
Mortals be

To pay ten cents
for me!"



HIGH LIFE IN HARLEM.

ALPHONSO.—Evelina, wilt thou be mine? EVELINA.—I wilt.
THE GOAT.—But I— ALPHONSO.—Butt nothing.

SAGE SAYINGS FROM UNCLE EZEK.



BIRDS uv a feather flock to-
gether.

A rollin' stone gethers no
moss.

A stitch in time saves nine.
Early tew bed an' early tew
rise, makes a man helthy,
welthy an' wise.

There's just as good fish in
the sea as ever wuz caught.

He lafs best who lafs last.

Don't crow tel you get out of the woods.

Don't cry about spilt milk.

What can't be kewred must be endewred.

A TRIFLE PERSONAL.

MR. ISAACSTEIN: Dere is one ting aboud me, mine freund,
I attends to my own peezeness; I don't go about sticking my
nose into oder peeple's peezeness.

CUSTOMER.—That's very fortunate, Mr. Isaacstein, because
that nose of yours would soon break up the biggest Trust
Company on earth.

PROBABLY the reason Cain wasn't raised was because he
couldn't spell a-b-l-e.

HE FORGACHT.

A CERTAIN young man had a yacht,
And this was the thing that he thacht,
If he knew Mr. Beauchamp,
He thought he might reauchamp,
But that was the thing he forgacht.

IN THE DARK.

MR. MADISON SQUEER.—I say—er—old
chappie—er—how do we know—er—that no
one can—er—starve to death in the desert—
er—doncherknow?

MR. UNION SQUEER.—Well—er—old chap-
pie—I really—er—cawn't say—doncherknow.

MR. MADISON SQUEER.—Why—er—old
chappie—on account of the—er—sand which
is (sandwiches)—er—there, doncherknow.

THE SANDWICHES.

MR. HOFFMAN HOWES.—Say—er—old chap-
pie—can you—er—tell me where Moses—er—
was when the light went out?

MR. MORTON HOWES.—No—er—old chap-pie—I really
cawn't—er—doncherknow. Where was Moses when the
light—er—went out?

MR. HOFFMAN HOWES.—Why—er—old chappie—in the
dark—er—doncherknow.

A LITTLE ONE FOR A CENT.—The skunk.



ON FIFTH AVENUE.

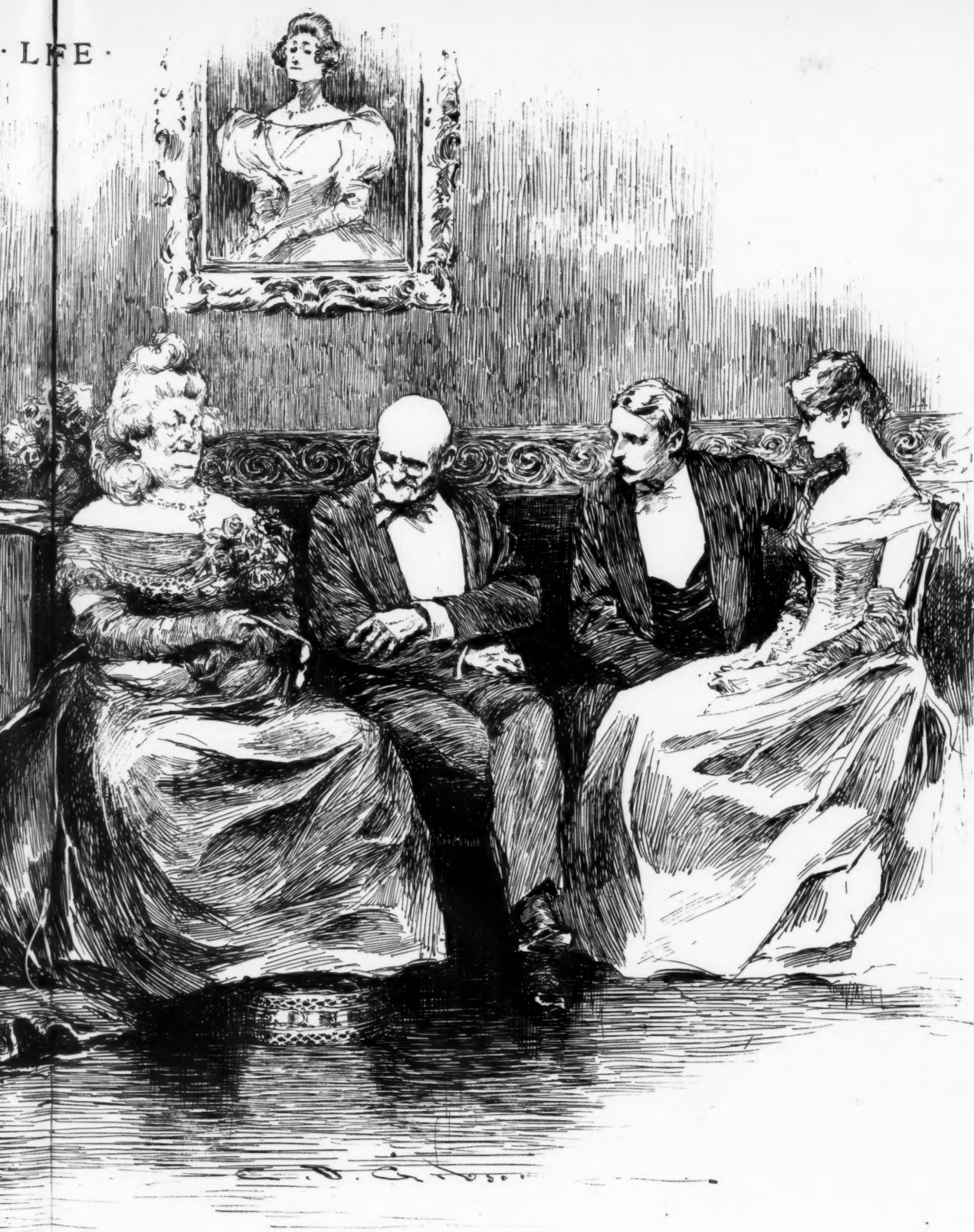
MR. VAN RHINELANDER ASTORBILT.—Are you going to take
Fido to the opera with you, dear?

MRS. VAN RHINELANDER ASTORBILT.—No, dear; I think
we'd better leave him home to play with the children.



SOCIAL NUISANCE

ROMANTIC LOVE SONG BY THE MAN WHO



AL NUISANCES.

THE MAN WHO SINGS THROUGH HIS NOSE.



ITALIAN.

WE have had Italian opera at last, and those who cry out against the prevalence of Wagner should rest content. They have had their Patti, who has drawn dollars and applause in about equal quantities. They have also had a company of able artists who have done their very best for the *marrons* of Donizetti, Bellini, etc.

What can be said, however, for the musical taste of the

New York public when they will flock to hear Patti in "Somnambula" or "Traviata," with "Home, Sweet Home" for a wind-up, and neglect an opportunity to hear "Faust," beautifully rendered by Albani, Del Puente and Ravelli? It is not Italian opera that the public want, but a sensation, and strange as it may appear, Patti is still considered a sensation. Whatever she may choose to sing will be wildly applauded, whether it be good or bad music. The composer apparently counts for nothing. If we had any musical taste the audience would have been small indeed on Patti nights, and composed principally of venerable gray heads, who with eyes half closed, recall the days when they and "Somnambula" were young. If the "Diva" is too old or too lazy to learn anything new, let us turn our attention to others who can and will, and with such as Albani, Tamagno, Del Puente and Ravelli, etc., lovers of good Italian opera may be always sure of hearing it well rendered.

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AN EXPOSED PLATE.



INTENSIFYING A NEGATIVE.



MOUNTING ON CARDS.



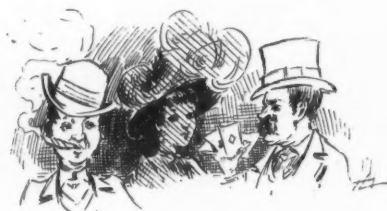
UNDER DEVELOPMENT.



OVER EXPOSURE.



SILVER PRINTS.



A FRESH GROUP.



A DRY PLATE.



FORGOT TO CLOSE THE SLIDE.



A DROP SHUTTER.



A BLEW PRINT.



PUTTING ON THE CAP.



THOSE FRENCH WALKING TOYS, AND THE PRACTICAL USE THE BRONSON FAMILY PUT THEM TO.

THERE is a happy combination of simplicity and refinement in the acting of Rosina Vokes and her company of comedians that causes us to look forward with pleasure to their coming. This very simplicity, which to our American sense may sometimes seem almost amateurish, is a better form of art than our "smarter" native actors are in the habit of giving us. Simplicity is, unfortunately, not a vice of which the Yankee is often accused,

And the little one act plays which compose these programmes are yet more unsophisticated than the actors. There is seldom any doubt in the spectator's mind as to how they will end. We are dead sure in every case that everything will come out right. The lovers are invariably united, and the stern old uncle invariably relents.

Miss Vokes is capable of carrying almost any of these plays to a happy termination by her own vivacity and personal charm, and she is ably seconded by the members of her company. The result is an evening's entertainment that is not only novel in character but abounds in clean and wholesome mirth.



THE RETURN OF THE HEIR.

Dog-face (recently with the Wild West show): Bon jour, MAMA. JUST BACK FROM PAREE, Y' KNOW.

Spank-with-the-birch (to her husband): YOU HOLD. I LICK HIM.

LONGFELLOW REVISED.

UNDER a spreading chestnut tree,
The village blacksmith stands;
The smith, a mighty man is he,
With whiskers on his hands.

"STYLE is the dress of thoughts," said Chesterfield. He would stare at the décolletée fashion in which thought goes about nowadays.

THE CARELESS ARTIST.



A CAUSE FOR GRIEVANCE.

"DINNIS, YEZ CAN TALK AS YE'VE A MOIND TO, BUT I TELL YEZ THESE EYETALIANS IS WALKING RIGHT OVER US AND DRIVIN' US TO THE WALL; WHO'S DOIN' ALL THE SHOE POLISHIN' NOW? WHY, THE EYETALIANS; WHO RUNS ALL THE CORNER APPLE STANDS? WHY, THE EYETALIANS; WHO COMMITS THE MURDERS AND WOIFE BATIN'S? THE EYETALIANS; THEY'RE A PAVIN' OUR SHTRATES AND FILLIN' OUR PRISONS, AN' IT WOULDN'T SHURPRISE ME IN THE LEASHT IF WE ILECTED AN EYETALIAN ALDERMAN IN THIS VERY WAR'RD!"

AN IMPROVEMENT, PERHAPS.

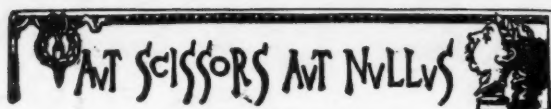
THE only day that working people can visit the Metropolitan Museum is Sunday. That happens to be the only day on which it is closed. In a recent issue LIFE suggested that an inscription be painted over the door bearing these words:

THE PUBLIC BE D—D,

which has brought forth the remark by an estimable citizen that if the inscription were so modified as to read, THE TRUSTEES BE D—D, it would better express the sentiments of the community. LIFE, of course, cannot endorse any such utterances, especially when applied to such abnormally good gentlemen as those referred to.

Should the working people of this city, however, express their feelings in any such language, we should not be the first to revile them for it.





THE PRESENT WAY.

"O H! Father may I an actress be?"
 "Yes," said her doting pater.
 "You must marry, of course,
 And get a divorce,
 But never go near the the-a-ter."

—American Grocer.

A.: COME, now, you must own that you have gone partially mad on the score of gymnastics?

B.: Mad? Why, gymnastics mean strength, health, long life.

A.: That may be, but the fact is our forefathers knew nothing of gymnastics, and—

B.: And they are dead, every man jack of them!—*Tagliche Rundschau*.

"You see," said the young man who was applying for a position, "the trouble with so many men is that they lose their nerve. Now, I never do that."

"That's so; a great many men lose their nerve."

"They do, assuredly."

"And it strikes me that you must have been following these unfortunates around picking up what they lost."—*Washington Post*.

CASSIUS, or "Cash" Cologne, as he is usually named, a well-known resident of Fauquier County, Va., recently paid his first visit to New York. He entered a dry-goods store to buy a dress-pattern for his wife. Walking up one of the aisles, he was more than surprised to hear some one in the dim distance loudly yell out "Cash!" Naturally astonished, he looked in the direction whence the voice came, supposing its owner to be a friend or acquaintance. Still he could see no one whom he recognized. Wondering more and more, astonishment grew to boiling point, when, as if by a preconcerted signal, from all quarters of the room came persistent cries of "Cash!" "Cash!" "Cash!" This was more than Virginian chivalry could bear, and, as at that moment a clerk, with a locomotive-whistle voice, standing right back of him, capped the climax by shouting the name in his very ear, he turned around and remarked: "Look here, young fellow, you folks may think you're having a lot of fun with me, but if you use my name that way again, I'll break your neck." It took the proprietor and six floor-walkers half-an-hour to convince him as to the facts of the case and that no harm was meant.

"THIS is about the time of the year," said Mrs. Watts to her neighbor, "that the fishing fever strikes my husband. If he can get out on the banks of some creek and catch two or three little mud-cats in the course of an afternoon he is perfectly happy."

"Indeed? So he is fond of fishing, then?"
 "Fond of fishing? Why, that man is a perfect anglomaniac."—*Terre Haute Express*.

PROFESSOR OF MINERALOGY (at the examination): "Where are the most diamonds found?"

CANDIDATE: "At the pawnbrokers'."—*Sonntags-Post*.

Fine Complexion.

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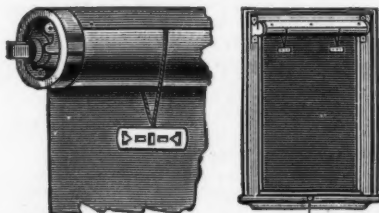
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"Is the chicken tender," queried a portly gentleman as he poked his head out of the window.

"Yes-sah. Young 'n' tender, and des es sweet an' fat."

"Where do you get your chickens?"

"See here, boss, wha you frum?" asked the old darkey, staring hard at the stranger.

"I'm from Michigan."

"T'ought you was strange in dese diggins."

"Why do you think so?"

"Ca'se, boss, er wite gen'lman w'ats b'en borned down Souf here niver axes er culled person wey dey git dey chickens."—*Atlanta Constitution.*

CUSTOMER: My wife has been pestering the life out of me to get her an easy-chair. She's always nagging about something, and if it isn't a chair it'll be something else, and it's hardly worth while getting one; but, still, I thought I'd stop and see what you had. She'll be sure to ask.

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CUSTOMER: Cracky! I'll take it.—*N. Y. Weekly.*

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"And that is —?"

"The mortgage."—*Lawrence American.*

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The waiter smiles good-naturedly, and replies: "Ah! how quickly time flies, doesn't it?"—*Macabrio.*

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PAT'S DILEMMA.

Shure, docthor, this pain is jist awful!
Be jabbers! I'm all of a sweat!
I hope you will thry to relave it,
For belave me, I can't lay nor set!

Well, Pat, I will try and relieve you, [duced],
(With a smile which Pat's speech had in-
And if you can't "lay" nor "set" either,
Perhaps you had better just roost!

But, Pat, for the pain you complain of,
Simply roosting alone might not do,
I think I would try Dr. Pierce's
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For Liver Disease, Biliousness, Indigestion, Scrofula or any blood-taint or disorder, the "Golden Medical Discovery" is the only remedy possessed of such superior curative properties as to warrant its manufacturers in selling it, through druggists, under a **positive guarantee** that it will either benefit or cure in every case, or money paid for it will be refunded.

It's a legitimate medicine, not a beverage; contains no alcohol to inebriate, no syrup or sugar to derange digestion. As wonderful in its curative results as in its peculiar composition. It stands alone, — *incomparable!* Therefore, don't be fooled into accepting something instead, said to be "just as good," because the substitute pays the dealer a better profit.

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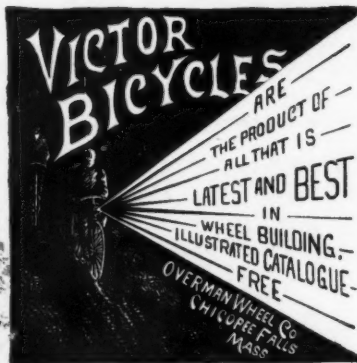
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"Yes, so I am told."

"Will he give up the law business?"

"Yes; he will give up the law business and go into the son-in-law business."—*Lowell Citizen.*

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A VERY pious clerical friend, who had consumed an hour of his valuable time in small talk, said to James Harper of Harper & Bros.: "Brother Harper, I am curious to know how you four men distribute the duties of the establishment between you." "John," said Mr. Harper, good-humoredly, "attends to the finances; Wesley to the correspondence; Fletcher to the general bargaining with authors and others, and—don't you tell anybody," he said, drawing his chair still closer and lowering the tone of his voice—"I entertain the bores."—*America.*

ITALIAN workmen are, as a rule, not fond of strikes; they usually resort to other means to get what they want. A company of Italian navvies engaged in the construction of a railway in Germany had their wages reduced. They said nothing, but during the night each of the men cut an inch off the end of his shovel. In reply to the engineer who took them to task about it, one of them said:

"Not so much pay, no lift so much earth. So much longer last work. Italian no fool like German. Italian no strike."—*Gewerbereizung.*

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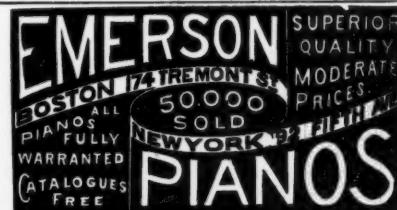
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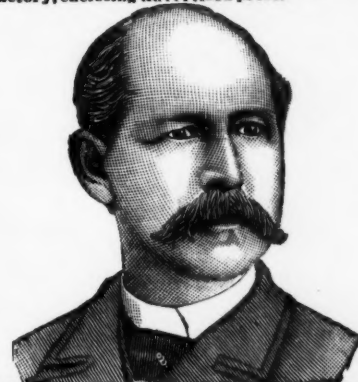
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Also \$5, \$1, \$2.50, \$2.50, \$2.25, \$2 shoes for Men; \$2 and \$1.75 shoes for Boys. \$1 and \$2 shoes for Ladies and \$1.75 shoe for Misses.
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